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# KEY

TO

PRACTICAL

## Orthographic Chart:

CONTAINING

DEFINITIONS AND EXPLANATIONS;

ALSO

FORMS OF ORTHOGRAPHIC ANALYSIS

(IN TWO PARTS.)

BY JOHN W. FOULKS.

INDIANA, PA:

PRINTED AT THE "REGISTER" BOOK & JOB OFFICE.

1858.



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Entered according to Act of Congress, in the year 1858,  
By JOHN W. FOULKS,  
in the Clerk's Office of the District Court of the Uni-  
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of Pennsylvania.

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a m. p., April 1, 1914.

## P R E F A C E.

IT is with much diffidence that we appear before a discriminating public in this capacity; and nothing short of a desire to contribute something towards *alleviating* the difficulties of the teacher, and *facilitating* the progress of the pupil in the march of mental improvement, could prompt us to do so.

We have deeply felt the necessity of a more systematic arrangement for presenting both the *sounds* of our Language, and the *characters* which represent them. It is a fact, that the *sounds* and their *representatives* are so much confounded in every work which we have examined on the subject, that it is almost an impossibility to present them to a class clearly and unequivocally.

Whilst we do not approve of the manner in which Authors have presented the sounds and their representatives, we do not desire to depreciate their Works: their views and conclusions are valuable; we



are indebted to them for what knowledge we have of Orthography. In preparing this work we acknowledge our indebtedness to them; and we make no pretensions to new discoveries or originality, except in its general arrangement, or the manner in which the sounds and their representatives are presented.

In preparing both the CHART and the KEY, we have endeavored to present “but *one* thing at a time, and *that* in its proper place”; to have a *name* for every thing presented; and to have every arrangement of the sounds strictly Natural and Organical.

Hoping that all who may see fit to peruse this work may be profited, we respectfully submit it to their perusal.

JOHN W. FOULKS,



## SUGGESTIONS TO TEACHERS.

YOU who would teach *successfully* must teach *methodically*.

If you have no method of your own, you must adopt one, and use it as your own: yes, it must become a part of your own *mental being*.

We presume to acquaint you with a method of teaching but *one* branch of study; therefore, in regard to the other branches we would only suggest that your arrangement of them be such, that the whole school may devote eight or ten minutes daily to this important branch.

Suspend the Chart in the most convenient and conspicuous place in the school-room.

When, according to your arrangement, the time has arrived for Orthographic Exercises, address the pupils in a friendly manner, requesting them to sit in an erect and easy posture; make a few introductory remarks, similar to the introduction to

this work ; assign a lesson and explain it ; also state the manner in which you intend to conduct the exercises.

The portion previously assigned for the exercise should be so completely mastered by the pupils that they will be able to recite in order, and explain any part of the lesson, without the necessity of assistance by questioning, or otherwise.

Pupils should be called on promiscuously, and they should always arise to recite, to explain, or to criticise.

When a pupil takes his seat, those who have observed any misstatements or omissions will indicate it by raising the hand, and the one appointed by the teacher will arise and give the criticism.

If any part of the lesson is left unexplained after the pupils consider the lesson finished, a few questions may then be asked.

The lesson recited one day, should invariably be reviewed the succeeding day.

When exercising on the sounds, no more than three or four should be assigned for an exercise ; and their *organic arrangement* should be explained, showing the position of the *articulatory organs* in their proper formation.

To enable the pupils to give the sounds, each sound should be uttered twice, and the pupils should be directed to do the same in concert; then a part of the pupils should be directed to do likewise; then they should be called upon individually.

The exercises upon giving the sounds should be so thorough that each pupil can unhesitatingly utter any sound, and name the articulatory organs *at* and *by* which it is modified.

When spelling phonetically and pronouncing, every sound should be uttered accurately and clearly.

In order that the pupils may become thoroughly acquainted with the *natural* and *organic* arrangement of the sounds, and with the characters or letters which most appropriately and most generally represent them, the Chart should be copied from memory.

In order that the pupils may become familiar with all the *substitutes*, they should write the letter which most generally represents a certain sound; then all the substitutes for it, that they can think of. At recitation the teacher should write the same representative, and call upon the pupils for the substitutes.

The exercises in Orthographic Analysis should be both oral and written.

As this daily exercise in Orthography is not to take the place of the regular spelling exercises, either oral or written, and as they are so intimately connected, we beg leave to present the following, in regard to teaching single classes:

Unless the pupils have Spellers in which words of *similar* or *opposite* signification are arranged in columns opposite to each other, it is better to assign a definite portion of a reading lesson for a spelling lesson, or words which are defined.

The pupils should prepare their lessons for recitation by writing them on their slates.

At recitation, the slates, with the lessons previously written on, should be used instead of books.

When the lesson is recited by using the slates, one of the pupils should be requested to pronounce the word for the rest of the class.

A word should be pronounced distinctly once, and *only once*; and the pupil whose turn it is to spell, should try it once, and *only once*.

For advanced classes, we recommend

the writing of words defined, or sentences dictated by the teacher. As there are many interesting and advantageous methods of conducting this exercise, we propose no new one; but whatever method is chosen, the slates should be exchanged and an opportunity given for mutual criticism.

Small children who are sent to school to learn the Alphabet, is another class of pupils to whom the sounds of our language should be taught; yet, in our opinion, this is the duty of parents. It is much easier to teach them the thirty-six sounds heard in our language, than the hundreds of insignificant sounds that they do teach them; but as few parents know anything about these sounds, although they utter them every day, and as pupils must be received as they are sent, we offer the following in regard to teaching them the sounds and their representatives:

At first take words composed of two sounds, thus: take the word *no*, direct the pupils to speak it distinctly, then utter the sounds of which it is composed, with a long pause, as n——o, then with a shorter and shorter pause, as n—o, n-o, n-o, no, until they blend together. Direct them

to utter the sounds in the same manner after you, then with you, then without your aid. When they can utter each sound in a word distinctly, print on their slates the letters which represent those sounds, and request them to print the same between recitations. When they can give the sounds heard in a word, and form the letters which represent those sounds, tell them the names of the letters.

If, in your opinion, any of the above suggestions are worth adopting, be assured that you are at liberty to do so; by the process of mental assimilation make them your own.

J. W. F.



## INTRODUCTION.

WE are about introducing, not a new branch of study, but a new method of teaching the most important branch taught in our schools. Its importance is evident from the fact that our knowledge of every other branch is dependent upon our knowledge of this. It is called Orthography; a term derived from two Greek words, *Orthos*, correct, and *Graphcin*, writing, or to write; hence we have the anglicised word Orthography, signifying correct writing or to write correctly. Although the word Orthography literally signifies nothing more than correct writing, yet, as no one can write a word correctly without knowing what a word is, what sounds are heard in its utterance, what letters represent these sounds and their proper order in the formation of a word, the term is an appropriate name for that branch of study which treats of *sounds, letters, syllables, words, and spelling.*

By the term sounds we mean those

sounds heard in the utterance of words, thus: In the word *tea* we hear two sounds; the first is produced by placing the tip of the tongue against the upper gums, near the teeth, and forcing it suddenly away by the breath; the second is produced by delivering the voice without any contact of the articulatory organs. On account of the irregularity of our system of representation, you would conclude that these sounds are almost innumerable; but by ascertaining what sounds are heard in several words, you find that the same sound occurs so frequently, that you will at once conclude there are but few distinct sounds. For example: Take the words *pay, day, may, neigh, ray, &c.* The last sound is the same in all these words, and occurs in thousands of words. Again: Take the words *bee, bay, boy, bow, &c.*; all these words commence with the same sound; and it also occurs in thousands of words. By extending our analysis to every word in the English Language we would find but thirty-six distinct elementary sounds, and four compound vocal sounds, being two elementary sounds closely blended in one.

As sounds cannot be seen, a number of



characters called letters are used to represent them. Each letter has a certain name, and is used to represent one or more sounds; sometimes one sound which it represents is that which is heard by naming it. The difference between a sound and a letter should always be borne in mind: you *hear* a sound, you *see* a letter. When you hear a sound, do not call it a letter; it may sometimes be the name of a letter. When you see a letter, do not call it a sound; its name may sometimes be a sound.

For our assistance in teaching the sounds, as well as other representatives, we intend using the "PRACTICAL ORTHOGRAPHIC CHART," which, as you see, is "designed to exhibit the Natural and Organic Arrangement of the sounds heard in the ENGLISH LANGUAGE." On the CHART, each sound is represented by that letter, or union of letters, which represents it most appropriately and most frequently.

Although letters are not sounds, yet, as they are used to represent sounds, they enable us to present more clearly the different classes of sounds, and their Natural and Organic Arrangement.

In order that you may become thorough-

ly acquainted with this important branch of Education, it becomes necessary on your part, that you give it your undivided attention during the time of Orthographic instruction and exercise.

That you may advance more rapidly and easily, we would recommend the use of the **KEY** to the **PRACTICAL ORTHOGRAPHIC CHART**, which contains definitions and explanations of all the terms used on the **CHART**. Unless you have a **KEY** you will be obliged to write the definitions as given, during Orthographic instruction, and commit them to memory.

# ORTHOGRAPHY.

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## PART I.

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### L A N G U A G E.

LANGUAGE is any mode of communicating *thought* or *feeling*.

Language is Natural or Artificial.

NATURAL LANGUAGE is that mode of communicating thought or feeling, common to man and brute; *possessed* without being *learned*.

Obs. Natural Language consists of all those tones of voice, expressions of countenance, gestures, and natural signs, which convey intelligence from one being to another.

ARTIFICIAL LANGUAGE is a mode of communicating thought or feeling, by using *words* which must be *learned* before they can be used.

Artificial Language is divided into Spoken and Written.

SPOKEN LANGUAGE is the expression of thought or feeling by the use of *audible words*, produced by the Organs of Speech.

Obs. 1. The Organs of Speech are those parts of the human system brought into action in producing the Sounds of Language.

Obs. 2. The Organs of Speech are of three classes: Respiratory, Vocal, and Articulatory.

Obs. 3. The Respiratory organs are the *lungs, diaphragm, bronchiæ, and trachia.*

Obs. 4. The Vocal organs are the *larynx, glottis, and vocal cords.*

Obs. 5. The Articulatory organs are the *lips, teeth, tongue, palate, and nostrils.*

Exp. By the *Respiratory organs* forcing the air over the *vocal cords* of the *larynx*, sound is produced; then the sound is modified or obstructed at pleasure by the *Articulatory organs.*

WRITTEN LANGUAGE is the expression of thought or feeling by the use of *visible words*, represented by characters depicted upon any thing.

## ORTHOGRAPHY.

ORTHOGRAPHY signifies Correct Writing.

CORRECT WRITING requires a knowledge of *Sounds, Letters, Syllables, Words, and Spelling.*

Obs. As correct writing is dependent upon a knowledge of sounds, letters, syllables, words, and spelling, *Orthography* is an appropriate name for that branch of study which treats of them.

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## SOUNDS.

THE term SOUNDS, (as used here,) means the *Elements of Spoken Language.*

The sounds heard in the English Language are divided into Elementary and Compound.

An Elementary Sound is a *simple, uncombined* oral sound; as *e, o, t, g.*

A Compound Sound is two or more

*elementary* sounds blended together: as *i*, *oi*, *we*, *wo*, *eau*, *wou*.

The English Language contains *thirty-six* Elementary sounds. They are divided into three classes: Vocal, Articulate, and Ambiguous sounds.

A Vocal Sound is a smooth emission of pure voice, *modified*, but not *obstructed*, by the articulatory organs.

The number of vocal sounds is sixteen; but there are only twelve *simple* vocal sounds, the remaining four being *compound* vocal sounds.

The natural and organic arrangement of the simple vocal sounds depends upon their continuation, and the position of the mouth during their utterance. The table of Vocal Sounds, on the Chart, presents the two classifications at one view.

With respect to continuation, the simple vocal sounds are divided into two classes, full or long, and stopped or short. This classification is presented on the Chart, by an arrangement of their representatives into two perpendicular columns.

With respect to the positions of the mouth during the utterance of the simple vocal sounds, they are divided into six classes. The mouth opens the least during



The utterance of the first, a little more the second, still more the third ; in uttering the fourth the lips are contracted and rounded nearly into a circle ; the fifth, the mouth is less open and forms a tube ; the sixth it forms a tube also, but nearly closed. This classification is presented on the Chart, by placing the representatives of cognates opposite to each other, horizontally.

Obs. 1. Sounds requiring a similar position of the mouth, are similar sounds, and may be called cognates or cognate sounds,

Obs. 2. The similarity requisite for cognates does not exist between the fifth full and stopped vocal sounds, yet, as there are no corresponding sounds for either, and one being a full, and the other a stopped sound, their representatives are arbitrarily arranged on the CHART, the same as if they were cognates.

NOTE. The term Element (used on the Chart,) means the sound uttered alone. The term Power means the sound that the letter which represents the element represents in the word

Each vocal sound may be known by its number, as well as by its representative : a dash being annexed to the figures which represent the stopped vocal sounds.

Those who have not a living teacher to

imitate in uttering the sounds, can readily utter any sound by carefully observing the following

## GENERAL RULE.

*Utter distinctly the word in which the sound occurs; then, if a sound precedes the desired sound, drop it, and utter the remaining sounds. Then if a sound follows, drop it, and you have the desired sound. Thus; Foot, drop F, and you have <sup>o</sup>oot; drop T, and you have <sup>o</sup>oo, the vocal sound.*

A Compound Vocal Sound is two simple vocal sounds closely blended together. They are *i, oi, ou, u.*

The Table of Compound Vocal Sounds, on the Chart, presents their representatives in order, with words in which they are heard; their origin, also, is shown; i. e., the representatives of the sounds from which they are formed, may be seen at one view.

## ARTICULATE SOUNDS.

An Articulate Sound is an emission of pure breath, or *voice* and *breath* united;



modified and obstructed by the articulatory organs, as *p, f, d, z*.

The number of articulate sounds is twenty-one.

The Natural and Organic arrangement of the Articulate sounds depends upon the Organic Contact, the Organic Effort, and the Organic Formation. The table of Articulate Sounds, on the Chart, presents these three classifications at one view.

The Organic Contact has special reference to the manner in which the Articulatory organs are applied. This classification is presented on the Chart, by a horizontal arrangement of their representatives.

With respect to Contacts, the representatives of the articulate sounds are arranged in four classes: four whispered, and four spoken *Abrupts*; four whispered, and four spoken *Continuants*; two spoken *Liquids*; and three spoken *Nasals*.

Abrupts or Explodents result from a Complete Contact of the Articulatory organs entirely obstructing the sounding breath, and then being suddenly broken; as *p* in *rap*, *b* in *rob*.

Continuants result from a Partial Contact of the Articulatory organs, the sound-

ing breath partly escaping during their utterance, so that they form a continuous sound: as *f* in *fate*, *v* in *vain*.

Liquids are made by a slight Contact of the Articulatory organs, the sound flowing into and uniting with other articulate sounds, as *l* in *blame*, *r* in *from*.

Obs. The Liquid sound represented by *r*, is a rough or vibrating sound when uttered immediately before a vocal sound in the same syllable, and a smooth sound when not uttered before a vocal sound.

Nasals are made by a very slight Contact of the articulatory organs, the sounding breath passing through the nostrils, as *m* in *more*, *n* in *name*, *ng* in *wing*.

Organic Effort has special reference to the effort required to produce a sound.

With respect to *Effort*, the articulate sounds are divided into two classes: Aspirates and Subvocals. This classification is also presented on the Chart, by a horizontal arrangement of the representatives.

Obs 1. The Aspirates are the Whispered Sounds, being represented by the first line in the former classification.

Obs. 2. The Subvocals are the Spoken

Sounds, being represented by the second line in the former classification.

Aspirates consist of pure breath only, consequently require but a slight effort; as *t* in *tin*.

Subvocals consist of breath and voice united, consequently requires a greater effort than the aspirates, as *d* in *did*.

Obs. An Aspirate and a Subvocal produced by the same Articulatory organs, similarly applied, are Cognates; the only difference being that an *undertone* is added to the aspirate or whispered sound: thus, *p* is a cognate of *b*; *t* is a cognate of *d*, &c;

Organic Formation has special reference to the *articulatory organs*, at which, and by the help of which the articulate sounds are formed. This classification is presented on the Chart, by a perpendicular arrangement of their representatives.

With respect to Formation, the representatives of the articulate sounds are arranged into four columns: Labials, Lingua Dentals, Lingua Palatals, and Gutturals.

*Labials*, or Lip Sounds, are formed at the lips, and by their help; as *p* in *pin*.

*Lingua Dentals*, or 'Tongue and Teeth Sounds, are formed at the teeth; and by the help of the tongue and teeth, as *t* in *time*.

*Lingua Palatals*, or Tongue and Palate Sounds, are formed at the palate, and by the help of both tongue and palate; as *ch* in *chair*, *j* in *june*.

*Gutturals*, or Throat Sounds, are formed in the throat; as *k* in *king*.

## AMBIGUOUS SOUNDS.

An *Ambiguous Sound* is an intermediate sound between a vocal and an articulate sound, partaking of the nature of both. The number of ambiguous sounds is three: *w*, *y*, and *h*.

The Natural and Organic arrangement of the ambiguous sounds, depends upon the Organic Effort and the Organic Formation: being the same as the articulate sounds, excepting that they are defective with respect to Organic Contact. The table of Ambiguous Sounds, on the Chart, presents the two classifications at one view.

OBS. 1. The first ambiguous sound, represented by *w*, is introduced by the *sixth* vocal sound, (6 *oo*), being somewhat modified at the lips, and by them,

OBS. 2. The second ambiguous sound, represented by *y*, is introduced by the first vocal sound, (*1 e*), being somewhat modified at the palate, and by the help of the tongue and palate.

OBS. 3. The third ambiguous sound, represented by *h*, is simply a *breathing* upon the following vocal sound.

Any Articulate, or Ambiguous sound may be given by observing the General Rule for Vocal sounds, or by observing the Articulatory organs at or by which it is formed, the application of those organs, and the effort required.

## COMPOUND SOUNDS.

A *Compound Sound* is formed by the union of an ambiguous sound with a simple vocal sound; as *we*, *ye*, *he*.

The table of Compound Sounds, on the Chart, presents each ambiguous sound united with each full and stopped vocal sound: the first ambiguous sound united with each simple vocal sound forming the W-series; the second, the Y-series; and the third, the H-series.

NOTE. The representatives of the Ambiguous sounds are arranged on the Chart as above stated; because they never occur except before a vocal sound.



## THREE SOUNDS BLENDED TOGETHER.

The table of Three Sounds Blended Together, on the Chart, presents the *first* Ambiguous sound united with the *first*, *second*, and *third* Compound vocal sounds.

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## SYLLABLES AND WORDS.

SYLLABLES AND WORDS are either Spoken or Written.

A Spoken Syllable is one or more sounds uttered by one emission of the voice: forming the whole or a part of a Spoken Word.

A Spoken Word is an audible expression of an idea.

Obs. 1. A Spoken Syllable, if composed of more than one sound, consists of a Principal Part, and one or more Adjuncts.

Obs. 2. The *Principal Part* of a spoken Syllable is the vocal sound heard in its utterance.

Obs. 3. The *Adjunct* of a Spoken Syllable is any sound preceding or succeeding the principal part.

## SPELLING AND PRONUNCIATION.

SPELLING is either Phonetic<sup>1</sup>, or Orthographic.<sup>2</sup>

Phonetic Spelling is the separate and distinct utterance of the sounds which compose a word, in their proper order.

Pronunciation is the utterance of a syllable or a word.

Correct Pronunciation is dependent upon Articulation and Accentuation.

Articulation, in its present comprehensive sense, has reference, not only to an accurate, full, and clear utterance of each sound in combination or in a word; but, also, to a distinct utterance of a single sound. —

Accent is a particular force or stress of voice given to certain syllables in a word, to distinguish them from others.

When two syllables in a word are accented, one accent is stronger than the other, and is called the primary accent; the weaker is called the secondary accent.

1. Phonetics, the doctrine or science of vocal sounds.

2. See Part II, "ORTHOGRAPHIC SPELLING."

# PRACTICAL EXERCISES

IN

## PHONETIC SPELLING AND PRONUNCIATION.

THE SEVERAL CLASSES OF ARTICULATE SOUNDS combined with VOCAL SOUNDS.

EXERCISE I.	Each full Vocal preceded by each Abrupt,									
	Aspirate.					Subvocal.				
Spelled Phonetically, Pronounced,	<sup>1</sup> p—e pe	t—e te	ch—e che	k—e ke	b—e be	d—e de	j—e je	g—e ge		
Spelled Phonetically, Pronounced,	<sup>2</sup> p—a pa	t—a ta	ch—a cha	k—a ka	b—a ba	d—a da	j—a ja	g—a ga		
Spelled Phonetically, Pronounced,	<sup>3</sup> p—ā pā	t—ā tā	ch—ā chā	k—ā kā	b—ā bā	d—ā dā	j—ā jā	g—ā gā		
Spelled Phonetically, Pronounced,	<sup>4</sup> p—ā pā	t—ā tā	ch—ā chā	k—ā kā	b—ā bā	d—ā dā	j—ā jā	g—ā gā		
Spelled Phonetically, Pronounced,	<sup>5</sup> p—o po	t—o to	ch—o cho	k—o ko	b—o bo	d—o do	j—o jo	g—o go		
Spelled Phonetically, Pronounced,	<sup>6</sup> p—oo poo	t—oo too	ch—oo choo	k—oo koo	b—oo boo	d—oo doo	j—oo joo	g—oo goo		



# A S P R E S E N T E D ,

## SPELL PHONETICALLY AND PRONOUNCED,

EXERCISE 2.	.	.	Each	Full	Vocal	preceded by each	Continuant.
" 3.	.	.	"	"	"	"	Liquid.
" 4.	.	.	"	"	"	" the first two Nasals.	
" 5.	.	.	"	stopped	"	preceding each	Abrupt.
" 6.	.	.	"	"	"	"	Continuant.
" 7.	.	.	"	"	"	"	Liquid.
" 8.	.	.	"	"	"	"	Nasal.
" 9.	.	.	"	compound	"	preceded by	Abrupt.
" 10.	.	.	"	"	"	"	Continuant.
" 11.	.	.	"	"	"	"	Liquid.
" 12.	.	.	"	"	"	" the first two Nasals.	
" 13.	.	.	"	"	"	preceding each	Abrupt.
" 14.	.	.	"	"	"	"	Continuant.
" 15.	.	.	"	"	"	"	Liquid.
" 16.	.	.	"	"	"	"	Nasal.

**SPELL PHONETICALLY**, utter the Articulate Sounds, combined, and pronounce words formed by each Vocal Sound, *preceded* by pl, kl, bl, gl, fl, sl, pr, tr, kr, br, dr, gr, fr, thr, shr, spl, spr, str, ; and *succeeded* by lp, lt, ld, lf, ls, lv, lm, rp, rt, reh, rk, rb, rd, rj, rm, rn, mp, md, nt, nk, nd, nth, ns, it, fs, fst, pt, pts, pld, dld, sld, dts, blst, sts, rbd, rmd, ngd, nts, mts, mdst, thms, lmdst, dths, ngldst, spdst ; thus :

Spelled Phonetically.	<sup>1</sup>		<sup>1-</sup>	<sup>4-</sup>
Articulate s'nds combined	p-l-e	s-p-l-e	e-l-s	a-p-t-s
Pronounced,	pl-e	spl-e	e-ls	a-pts
	ple	sple	els	apts

The Exercises in Phonetic Spelling and Pronunciation may be continued by uttering Articulate sounds, either simple or combined, both preceding and succeeding the Vocal sounds, thus :

Spelled Phonetically	<sup>3-</sup>	<sup>3-</sup>	<sup>3-</sup>	<sup>3-</sup>
Artic. sounds comb.	p-a-n	p-l-a-n	p-l-a-n-t	p-l-a-n-t-s
Pronounced.	pan	plan	plant	plants





# ORTHOGRAPHY.

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## PART II.

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### LETTERS.

A LETTER is a visible character, representing by itself, or with another one or more, a sound of Language; or determining signification.

### NUMBER, FORMS, STYLES AND SIZES.

The letters of the English Language, collectively called the English Alphabet, are twenty-six in number, and have each

two forms, distinguished as CAPITALS and small letters: A, a; B, b; C, c; D, d; E, e; F, f; G, g; H, h; I, i; &c.

Obs. Capitals are used for the sake of eminence and distinction. Small letters constitute the body of every word.

Letters are of different sorts, or styles; the following are generally used: Roman, *Italic*, **Old English**, **ORNAMENTAL**, and *Script*.

Obs. The Roman characters are mostly employed; the *Italic* sometimes; and occasionally the Old English and Ornamental; Script for the use of the pen.

Letters are of various sizes, and have their corresponding appropriate names. The varieties of type in most common use are the following:

Pica,	Long Primer,
Small Pica,	Bourgeois,
	Brevier.

Minion, Nonpareil, Pearl, Agate, and Diamond, are still smaller varieties of type than those shown above, and are also much used.

## NAME AND POWER.

The *name* of a letter is that by which it is called.

The *power* of a letter, when exerted, is the sound which it represents in a word: (which, for distinction, may be called its representative power:) also, the influence which it exerts on the representative power of another: called, its modifying power. It has also the power of determining the signification.

Obs. 1. A letter has sometimes a representative and a modifying power: thus, *e*, in the word *cent*, represents the vocal sound and modifies the representative power of *c*.

Obs. 2. A letter sometimes modifies the representative power of two other letters: thus, *e*, in the word *face*, modifies the representative power of *a* and *c*.

Obs. 3. A letter, or digraph, sometimes, modifies the representative power of another, and determines the signification of the word.

Obs. 4. A letter is sometimes used to destroy the modifying power of another: thus, *u*, in the word *guess*, disjoins *g* and *e*, and thereby, destroys the modifying power of *e*.

Obs. 5. When a letter has no representative power it is an Aphthong or Silent Letter.

## CLASSIFICATION OF LETTERS.

Letters are divided into three classes :—  
Vowels, Consonants, and Coalescents.

A Vowel is a letter which represents a vocal sound.

The number of vowels is five : *a, e, i, o, u*.

Obs. When a vowel is used to represent a compound vocal sound it is called a Diphthong.

A Diphthong is a vowel or union of two vowels, used to represent a compound vocal sound. The number of diphthongs is four : *i, oi, ou, u*.

A consonant is a letter which represents an articulate sound. The number of consonants is eighteen : *b, c, d, f, g, j, k, l, m, n, p, q, r, s, t, v, x, z*.

A Coalescent is a letter which represents an ambiguous sound. The number of coalescents is three : *w, y, h*.

NOTE. The given definitions are applicable, only when a letter has a representative power ; and that not modified.

## IMPROPER DIPHTHONGS AND IMPROPER TRIPHTHONGS.

An Improper Diphthong is the union of a coalescent and a vowel, used to represent a compound sound: *W*, prefixed to



the vowels, forms the W series; Y, the Y series; and H, the H series. See, CHART, table of Improper Diphthongs.

An Improper Triphthong is the union of the coalescent *w* and a diphthong; used to represent an ambiguous sound and a compound vocal sound closely blended together. The number of improper triphthongs is three; which are presented on the Chart in the table of Improper Triphthongs, representing three sounds blended together.

## DIGRAPHS AND TRIGRAPHS.

A Vowel Digraph is two vowels, joined or disjoined, used to represent a vocal sound; one having the representative power, the other the modifying power.

EXP. The representative is the letter which has the representative power; and the modifier, the letter which varies the power of the representative: thus, in the word *heat*, *ea* is a vowel digraph, *e* being the representative, and *a* the modifier. Also, in the word *fate*, *a-e* is a disjoined vowel digraph, *a* being the representative, and *e* the modifier.

A Vowel Trigraph is three vowels, joined or disjoined; used to represent a simple or a compound vocal sound.

EXP. *Eau* in *beau* represents a simple vocal sound; in *beauty*, *eau* represents a compound vocal sound.

A Consonant Digraph is the union of two consonants, used to represent an articulate sound.

A Combined Digraph is the union of a consonant and a vowel, used to represent an articulate sound: the consonant having the representative power, and the vowel the modifying power.

A Combination is any number of vowels and consonants, or vowels and a coalescent, used to represent a vocal sound.

## LETTERS APPLIED, AS PRESENTED ON THE CHART.

Each sound has only one representative; (a letter or union of letters;) but, on account of a deficiency in the number of letters, the same representative often represents several sounds.

The representative that appears most appropriate, or is used most generally, is applied to represent each sound.

The Vowel and Diphthong tables present five Vowels, representing twelve simple and four compound Vocal Sounds.

# EXPLANATION.

B4	E	represents two sounds: the 1, and 2—.	
	A	“ four “ 2, 3, 4, and 3—.	
	I	“ two “ 1—, and 1 compound vocal sound.	
	O	“ “ 5, and 4—.	
	U	“ “ 5—, and 4 compound vocal sound.	
	Oo	“ “ 6, and 6—.	
	Oi	“ “ 2 compound vocal sound.	
	Ou	“ “ 3 “ “	34

Obs The dash after the figure indicates a short sound: thus, 3— denotes the third short vocal sound.

THE CONSONANT TABLE presents fifteen Consonants, representing twenty-one Articulate Sounds.

Obs. Of the eighteen consonants, three, (c, q and x.) are only substitutes; therefore there are only fifteen remaining to represent twenty-one sounds: in order to supply the deficiency, several sounds are represented by consonant digraphs; and the digraph *th*, represents two sounds, an aspirate and its cognate.

The Coalescent table presents three Coalescents, representing three Ambiguous Sounds.

REMARK. Having applied our letters to the representation of sounds, in such a manner, that every sound is represented, and each sound is represented in but one way, we have done all that is necessary to represent every sound in our Language. But, some of the sounds are represented in from twenty to forty different ways, according to our approved method of representation; therefore, in order to present it to the mind, in a plain, intelligible and unequivocal manner, we have considered every departure from the general application, as presented on the CHART, SUBSTITUTION.

## SUBSTITUTES.

A Substitute is a letter or union of letters used to represent a sound which is more appropriately and generally represented by another letter or union of letters:

thus, *ey* is as a substitute for *a* in the word *they*; *f* for *v* in the word *of*; *c* for *s* in the word *cent*, and for *k* in the word *cat*.

OBS. 1. A substitute consists of the letter which has the representative power, and all other letters that modify its power.

OBS. 2. A substitute assumes all the properties of the representative for which it stands.

# SUBSTITUTES FOR VOWELS AND VOWEL DIGRAPHS.

- For 1. E: ea, ee, ei, eo, i, ie, oe, e-e, ei-e, ea-e i-e, ie-e, ea-ue, ay, ey, eye, eig, eigh, es-e, &c.
- " 2. A: aa, ai, ao, ea, ei, a-e, ai-e, au-e, e-e, ay. ey, aye, ey-e, hei, eig, eigh, &c.
- " 3. A: ai, au, ea, ua, a-e, ah, ach, aig, aigh, eighe, &c.
- " 4. A: au, eo, oa, o, ou, au-e, aw, awe, augh, ough, &c.
- " 5. O: au, eo, oa, oe, oo, ou, eau, o-e, ew, owe, aut, ough, &c.
- " 6. Oo: oe, ou, u, o-e, oo-e, heu, &c.
- " 1-. I: e, ee, o, u, ui, i-e, ie-e, y, &c.
- " 2-. E: a, ai, ea, ei, eo, ie, ue, u, e-e, ay, &c.
- " 3.- A: ai, ua, a-e, &c.
- " 4-. O: a, ou, ow, augh, ough. &c.
- " 5-. U: e, i, o, oe, oi, ro, o-e, y, &c.
- " 6-. Oo: o, ou, u, oul, &c.



# SUBSTITUTES FOR DIPHTHONGS.

- For I: ei, ie, oi, ui, i-e, ui-e, y, y-e, uy, hi, hy, eigh, igh, ighe,  
           ais-e, is, is-e, &c.
- “ Oi: oi-e, oy, &c.
- “ Ou: ou-e, ow, ow-e, ough, hou, &c.
- “ U: eu, ou, ue, ui, eau, ieu, e-e, eu-e, ui-e, u-e, ew, iew, uh,  
       heu, &c.

# SUBSTITUTES FOR CONSONANTS.

- For P:  
 “ B: *bb*, as in *abb* ;  
 “ T: *tt*, as in *butt* ; *d*, as in *faced* ; *phth*, as in *phthisic* ;  
 “ D: *dd*, as in *add* .  
 “ Ch:  
 “ J: *g*, modified by *e*, *i* and *y* ; *di* as in *soldier* .  
 “ K: *ch*, as in *ache* ; *gh*, as in *lough* ; *c*, as in *cat* ; *qu*, as in *quill* ;  
     the first half of *x*, as in *box*. (*boks*.)  
 “ G: *gg*, as in *egg* ; the first half of *x*, as in *exist*. (*egzist*.)  
 “ F: *ph*, as in *sphere* ; *gh*, as in *laugh* ; *ff*, as in *off* .  
 “ V: *ph*, as in *Stephen* ; *f*, as in *of* .  
 “ Th:  
 “ Th:  
 “ S: *e* modified by *e*, *i* and *y* ; *z*, as in *quartz* ; *ss*, as in *pass* ; the  
     last half of *x*, as in *ox*. (*oks*.)  
 “ Z: *s*, as in *was* ; *c* as in *suffice* ; *zz*, as in *buzz* ; *x*, as in *rebec* ;  
     the last half of *x*, as in *exert*. (*egzert*.)

- “ Sh: *ch*, as in *chaise*; *ce*, as in *ocean*; *ci*, as in *social*; *si*, as in *pension*; *ti*, as in *motion*; *s*, as in *sugar*; *ss*, as in *issue*.  
 “ Zh: *si*, as in *fusion*; *zi*, as in *glazier*; *s*, as in *treasure*; *z*, as in *azure*; *ge*, as in *rouge*.  
 “ L: *ll*, as in *fall*.  
 “ R: *rr*, as in *burr*.  
 “ M:  
 “ N: *nn*, as in *Pennsylvania*.  
 “ Ng: *n*, as in *thank*.

## SUBSTITUTES FOR COALESCENTS.

- For W: *u*, as in *quite*; *W* is understood before *o*, in *one* and *once*.  
 “ Y: *i*, as in *onion*; *Y* is frequently understood before *u*, as in *use*, *united*.  
 “ H:

The foregoing tables comprise most of the substitutes.

## OBSERVATIONS ON SUBSTITUTION.

When a vowel modifies the power of a consonant, it assists to represent an articulate sound.

When *i* is a substitute for *y* it represents an ambiguous sound.

When *u* is a substitute for *w*, it represents an ambiguous sound.

When *u* is preceded by *q*, it assists to represent an articulate sound, and is sometimes a substitute for *w* besides.

When a consonant modifies the power of a vowel, it assists to represent a vocal sound.

*C*, *x* and *q* are always substitutes when not silent.

*X* is often a substitute for two letters, and represents two sounds.

*Q* is never used except in connection with *u*, which always influences it. *Qu* is a substitute for *k*.

When the coalescent modifies the power of a vowel, it assists to represent a vocal sound.

When *y* is a substitute for *i* or *u*, it represents a vocal sound.

When a coalescent modifies the power of a consonant, it assists to represent an articulate sound.

## ORTHOGRAPHIC SPELLING.

ORTHOGRAPHIC SPELLING is expressing the letters which compose a written word, in their proper order, according to received authority.

Obs. When a letter does not occur in a word in the same order as the sound which it represents, it is called a transposed letter; thus, in the word *what*, *w*, the first letter, represents the second sound, and *h*, the second letter represents the first sound.

## WRITTEN SYLLABLES AND WORDS.

A Written Syllable is a letter or union of letters representing a spoken syllable, and forming the whole or a part of a written word.

A Written Word is a visible sign of an idea, or a representative of a spoken word.

Obs. 1. A Written Syllable, if composed of more than one representative, consists of a Principal Part and one or more Adjuncts.

Obs. 2. The Principal Part of a written syl-

lable is the representative of its vocal sound.

Obs. 3. The Adjunct of a written syllable is a representative prefixed or annexed to the Principal Part.

## NAMES OF SYLLABLES AND WORDS, SPOKEN OR WRITTEN.

Syllables receive names from their relative positions in a word. The last syllable is called the *ultimate syllable*; the last but one is called the *penultimate syllable*, or *penult*; the last but two is called the *ante-penultimate syllable*, or *antepenult*; the last but three is called the *preantipenultimate syllable*, or *preantipenult*. They are also named in their numerical order, commencing at the left: as, first, second, third, &c.

Words receive names from their number of syllables.

A word of one syllable is termed a *Mono-syllable*.

A word of two syllables is termed a *Dissyllable*.

A word of three syllables is termed a *Trisyllable*.

A word of four or more syllables is termed a *Polysyllable*.



## CLASSIFICATION OF WORDS.

WORDS are classified with reference to their Formation and Derivation.

With reference to *formation*, words are of two classes : Simple and Compound.

A Simple word is one not formed from two or more whole words ; *fan, silver*.

A Compound word is one formed by uniting two or more *simple* words ; as *gentleman, window-blind*.

OBS. A compound word may be consolidated or joined by a hyphen.

With reference to *derivation*, words are of two classes : Primitive and Derivative.

*Derivation* is tracing or forming a word from its Root or Radical, by the aid Prefixes and Suffixes.

The Root or Radical is the origin or essential part of the word.

A Prefix is one or more syllables placed before the *root* to modify its signification.

A Suffix is one or more syllables, placed after the *root* to modify its signification.

A Primitive word is one that cannot be

reduced to fewer letters without radically altering the signification.

A Derivative word is formed from a *primitive* by the aid of *prefixes* and *suffixes*.

A compound word is considered primitive, unless one or more of its parts are derivative : a derivative word is considered simple, unless it is composed of two or more simple words.

REMARKS. On account of the irregularity of our system of representation, proficiency in orthographic spelling can be acquired only by practice.

Rules for spelling and exercises in prefixes and suffixes may be found in every good grammar and spelling book ; both of which should receive special attention.

# ORTH. ANALYSIS.

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## ANALYSIS.

ANALYSIS is the process of taking apart.

ORTHOGRAPHIC ANALYSIS is the process of resolving a word into its elements, (sounds and letters,) and stating to what class each letter belongs, what sound it represents, enumerating its properties.

The properties of the sounds represented by the Consonants, Consonant Digraphs and Coalescents, on the CHART, are exhibited in the following Table.

P is a consonant, representing an articulate, abrupt, labial, aspirate sound, *p*. (utter.)

B is a consonant, representing an articulate, abrupt, labial, subvocal sound, *b*. (utter.)

T is a consonant, representing an articulate, abrupt, lingua dental, aspirate sound, *t*. (utter.)

D is a consonant, representing an articulate, ab-

- rupt, lingua dental, subvocal sound, *d*. (utter.)
- Ch is a consonant digraph, representing an articulate, abrupt, lingua palatal, aspirate sound, *ch*. (utter.)
- J is a consonant, representing an articulate, abrupt, lingua palatal, subvocal sound, *j*. (utter.)
- K is a consonant, representing an articulate, abrupt, guttural, aspirate sound, *k*. (utter.)
- G is a consonant, representing an articulate, abrupt, guttural, subvocal sound, *g*. (utter.)
- F is a consonant, representing an articulate, continuant, labial, aspirate sound, *f*. (utter.)
- V is a consonant, representing an articulate, continuant, labial, subvocal sound, *v*. (utter.)
- Th is a consonant digraph, representing an articulate, continuant, lingua dental, aspirate sound, *th*. (utter.)
- Th is a consonant digraph, representing an articulate, continuant, lingua dental, subvocal sound, *th*. (utter.)
- S is a consonant, representing an articulate, continuant, lingua dental, aspirate sound, *s*. (utter.)
- Z is a consonant, representing an articulate, continuant, lingua dental, subvocal sound, *z*. (utter.)
- Sh is a consonant digraph, representing an articulate, continuant, lingua palatal, aspirate sound. *sh*. (utter.)
- Zh is a consonant digraph, representing an articulate, continuant, lingua palatal, subvocal sound, *zh*. (utter.)

**L** is a consonant, representing an articulate, liquid, lingua dental, subvocal sound, *l*. (utter.

**R** is a consonant, representing an articulate, liquid, lingua palatal, subvocal sound, *r*. (utter.

**M** is a consonant, representing an articulate, nasal, labial, subvocal sound, *m*. (utter.

**N** is a consonant, representing an articulate, nasal, lingua palatal, subvocal sound, *n*. (utter.

**Ng** is a consonant digraph, representing an articulate, nasal, guttural, subvocal sound, *ng*. (utter.

**W** is a coalescent, representing an ambiguous, labial, subvocal sound, *w*. (utter.

**Y** is a coalescent, representing an ambiguous, lingua palatal, subvocal sound, *y*. (utter.

**H** is a coalescent, representing an ambiguous, guttural, aspirate, sound, *h*. (utter.

## MODELS FOR ORTHOGRAPHIC ANALYSIS.

**PEN** is a simple, primitive word, monosyllable. Spelled, orthographically, (naming the letters,) p-e-n; phonetically, (uttering the sounds,) p-e-n.

**P** is a consonant, representing an articulate, abrupt labial, aspirate sound, *p*. (utter.

**e** is a vowel, representing the second, stopped vocal sound, *e*. (utter.

**n** is a consonant, representing an articulate, nasal, lingua palatal, subvocal sound, *n*. (utter.

**RAIN** is a simple, primitive word, monosyllable. Spelled, orthographically, r-a-i-n, phonetically, r-a-n.

**R** is a consonant, representing an articulate, liquid, lingua palatal, subvocal sound, *r*. (utter.

**ai** is a vowel digraph, substitute for *a*, representing the second, full, vocal sound, *a*; (utter:) *a* having the representative power, *i* the modifying power.

**n** is a consonant, representing an articulate, nasal, lingua palatal, subvocal sound, *n*. (utter.



FAME is a simple, primitive word, monosyllable. Spelled, orthographically, f-a-m-e, phonetically, f-a-m.

F is a consonant, representing an articulate, continuant, labial, aspirate sound, *f*. (utter.

a-e is a disjoined vowel digraph, substitute for *a*, representing the second, full, vocal sound, *a*; (utter;) *a* having the representative power, *e* the modifying power.

CONDITION is a simple primitive word, trisyllable, accented on the second. Spelled, orthographically, c-o-n-d-i-t-i-o-n, phonetically, c-o-n-d-i-sh-o-n.

C is a consonant, substitute for *k*, representing an articulate, abrupt, guttural, aspirate sound, *k*. (utter.

o is a vowel, representing the fourth, stopped vocal sound, *o*. (utter.

n is a consonant, representing an articulate, nasal, lingua palatal, subvocal sound, *n*. (utter.

d is a consonant, representing an articulate, abrupt, lingua dental, subvocal sound, *d*. (utter.

i is a vowel, representing the first stopped vocal sound, *i*. (utter.

ti is a combined digraph, substitute for *sh*, representing an articulate, continuant, lingua palatal, aspirate sound, *sh*; (utter;) *t* having the representative power, *i* the modifying power.

o is a vowel, representing the fourth, stopped vocal sound, *o*. (utter.

**n** is a consonant, representing an articulate, nasal, lingua dental, subvocal sound, *n*. (utter.

**Was** is a simple, primitive word, monosyllable. Spelled, orthographically, *w-a-s*, phonetically, *w-o-z*.

**W** is a coalescent, representing an ambiguous, labial, subvocal sound, *w*. (utter.

**a** is a vowel, a substitute for *o*, representing the fourth stopped vocal sound, *o*. (utter.

**s** is a consonant, substitute for *z*, representing an articulate, continuant, lingua dental, subvocal sound, *z*. (utter.

**When** is a simple, primitive word, monosyllable. Spelled orthographically, *w-h-e-n*, phonetically, *h-w-e-n*.

**W** is a transposed coalescent, representing an ambiguous, labial, subvocal sound, *w*. (utter.

**h** is a transposed coalescent, representing an ambiguous, guttural, aspirate sound, *h*. (utter.

**e** is a vowel, representing the second stopped vocal sound, *e*. (utter.

**n** is a consonant, representing an articulate, nasal, lingua dental, subvocal sound; *n*. (utter.

**Quill** is a simple, primitive word, monosyllable. Spelled, orthographically, *q-u-i-ll*, phonetically, *k-w-i-l*.

**Qu** is a combined digraph, substitute for *k*, representing an articulate, abrupt, guttural,

- aspirate sound, *k*; (utter;) *q* having the representative power only when influenced by *u*.  
*u* is a vowel, substitute for *w*, representing an ambiguous, labial, subvocal sound, *w*. (utter.  
*i* is a vowel, representing the first stopped vocal sound, *i*. (utter.  
*ll* is a consonant digraph, substitute for *l*, representing an articulate, liquid, lingua dental, subvocal sound, *l*. (utter.

WRITE is a simple, primitive word, monosyllable. Spelled, orthographically, w-r-i-t-e, phonetically, r-i-t.

W is an apthong, used to determine the signification of the word.

r is a consonant, representing an articulate, liquid, lingua palatal, subvocal sound, *r*. (utter.

i-e is a disjoined vowel digraph, substitute for *i*, representing the first compound vocal sound, *i*; (utter;) *i* having the representative power, *e* the modifying power.

t is a consonant, representing an articulate, abrupt, lingua dental, aspirate sound, *t*. (utter.

RACE is a simple, primitive word, monosyllable, Spelled, orthographically, r-a-c-e, phonetically, r-a-s.

R is a consonant, representing an articulate, liquid, lingua palatal, subvocal sound, *r*. (utter.

a-e is a disjoined vowel digraph, substitute for *a*, representing the second full vocal sound,

*a*; (utter;) *a* having the representative power, *e* the modifying power.

*ce* is a combined digraph, substitute for *s*, representing an articulate, continuant, lingua dental, aspirate sound, *s*; (utter;) *c* having the representative power, *e* the modifying power.

CENT is a simple, primitive word, monosyllable. Spelled, orthographically, c-e-n-t. phonetically, s-e-n-t.

*Ce* is a combined digraph, substitute for *s*, representing an articulate, continuant, lingua dental, aspirate sound, *s*; (utter;) *c* having the representative power, *e* the modifying power.

*e* is a vowel, representing the second stopped vocal sound, *e*. (utter.

*n* is a consonant, representing an articulate, nasal, lingua dental, subvocal sound, *n*. (utter.

*t* is a consonant, representing an articulate, abrupt, lingua dental, aspirate sound, *t*. (utter.

GEORGE is a simple, primitive word, monosyllable. Spelled, orthographically, G-e-o-r-g-e, phonetically, j-o-r-j.

*Ge* is a combined digraph, substitute for *j*, representing an articulate, abrupt, lingua palatal, subvocal sound, *j*; (utter;) *g* having the representative power, *e* the modifying power.

- o is a vowel, representing the fourth stopped vocal sound, *o*. (utter.)
- r is a consonant, representing an articulate, liquid, lingua palatal, subvocal sound *r*. (utter.)
- ge is a combined digraph, substitute for *j*, representing an articulate, abrupt, lingua palatal, subvocal sound, *j*; (utter;) *g* having the representative power, *e* the modifying power.

LANDTAX is a compound primitive word, dissyllable, accented on the first. Spelled, orthographically, l-a n-d-t-a-x, phonetically, l-a-n-d-t-a-k-s.

- L is a consonant, representing an articulate, liquid, lingua dental, subvocal sound, *l*. (utter.)
- a is a vowel, representing the third stopped vocal sound, *a*. (utter.)
- n is a consonant, representing an articulate, nasal, lingua palatal, subvocal sound, *n*. (utter.)
- d is a consonant, representing an articulate, abrupt, lingua dental, subvocal sound, *d*. (utter.)
- t is a consonant, representing an articulate, abrupt, lingua dental, aspirate sound, *t*. (utter.)
- a is a vowel, representing the third stopped vocal sound, *a*. (utter.)
- x is a consonant, substitute for *k* and *s*; *first*, representing an articulate, abrupt, guttural, aspirate sound, *k*; (utter;) *second*, an articulate, continuant, lingua dental, aspirate sound, *s*. (utter.)

PROGRESSING is a simple derivative word, trisyllable, accented on the second. *Gress* is the primitive or radical part, *pro* is the prefix, and *ing* is the suffix. It is spelled, orthographically, p-r-o-g-r-e-s-s-i-n-g, phonetically, p-r-o-g-r-e-s-i-ng.

**P** is a consonant, representing an articulate, abrupt, labial, aspirate sound, *p*. (utter.

**r** is a consonant, representing an articulate, liquid, lingua palatal, subvocal sound, *r*, (utter.

**o** is a vowel, representing the fifth full vocal sound, *o* (utter.

**g** is a consonant, representing an articulate, abrupt, guttural, subvocal sound, *g*. (utter.

**r** is a consonant, representing an articulate, liquid, lingua palatal, subvocal sound, *r*. (utter.

**e** is a vowel, representing the second stopped vocal sound, *e*. (utter.

**ss** is a consonant digraph, substitute for *s*, representing an articulate, continuant, lingua dental, aspirate sound, *s*. (utter.

**i** is a vowel, representing the first stopped vocal sound, *i*. (utter.

**ng** is a consonant digraph, representing an articulate, nasal, guttural, subvocal sound, *ng*. (utter.



# Special Notice to Parents.

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"At what age should children be taught the sounds?"

Ans. As soon as they can talk."

The "Practical Orthographic Chart," and the "Key," which should be used with it, were prepared more especially for the teacher; but, believing that the above question is answered correctly, and that parents can answer it practically, we are emboldened to recommend, for their assistance in doing so, the above named Chart and Key. By devoting a few evenings to studying the Key, any parent may become acquainted with all the sounds heard in our Language, and by the assistance of the Chart, be able to teach them to their children.— By exercising upon giving the sounds when young, the voice is strengthened and improved, the articulatory organs are prepared, with the assistance of the educated voice to form syllables, and bring them together into words; and thus formed, they will be, in the language of Austin, "delivered out from the lips as beautiful coins newly issued from the mint, deeply and accurately impressed, perfectly finished, newly struck by the proper organs, distinct in due succession, and of due weight."

20 June, 1859.

# Recommendation.

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FOULKS' CHART AND KEY.—The Chart is printed on a double imperial sheet and is designed to be suspended against the wall. The Key explains all the principles of Orthography treated of on the Chart. Every Teacher and every Family should possess both.

ED. REGISTER,

Indiana, Pa., Dec. 28, 1858.









TO  
TEACHERS, LECTURERS,  
AND  
PARENTS.

THE "PRACTICAL ORTHOGRAPHIC CHART, Designed to exhibit the Natural and Organic Arrangement of the sounds heard in the ENGLISH LANGUAGE," and the "KEY" to the same, "Containing Definitions and Forms for Orthographic Analysis," are now published, and will be sent by mail, postpaid, on receipt of the prices, being as follows ;

One Chart and Key,	50 cts.
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Two Charts and three Keys,	1,00
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